

shinkankakuha, or New Perception school, and the centrality of sensory perception in Kinugasa's work.

Giroux, Henry A.

"Pedagogy, Film, and the Responsibility of Intellectuals." In *Focus: Teaching* 9/11. 43.2 (winter 2004): 119–26.

Grant, Barry Keith.

"Diversity or Dilution? Thoughts on Film Studies and the SCMS." In *Focus: What Is Cinema? What Is Cinema Journal?* 43.3 (spring 2004): 88–91.

Grodal, Torben.

"Love and Desire in the Cinema." 43.2 (winter 2004): 26–46.

The essay compares romantic films with pornographic films and argues that the former focus on the establishment of personalized, exclusive relations—bonds of love—whereas the latter focus on anonymous desire. In addition, the article examines the evolutionary roots of love and desire and compares the explanatory value of evolutionary psychology with psychoanalysis for film studies.

Harris, Oliver.

"Film Noir Fascination: Outside History but Historically So." 43.1 (fall 2003): 3–24.

Film noir is a recognized object of historical fascination, but the structures of fascination internal to the films have yet to be analyzed and theorized historically. The work of Maurice Blanchot and Walter Benjamin helps locate the moral and political force of noir as it relates to cinema spectatorship and historical experience as defined by the fascinating image.

Isenberg, Noah.

"Perennial Detour: The Cinema of Edgar G. Ulmer and the Experience of Exile." 43.2 (winter 2004): 3–25.

This article offers an examination of the unusual career of Austrian-born filmmaker Edgar G. Ulmer. Several examples from the director's eclectic oeuvre are used to support the idea that exile is a vital strain in Ulmer's aesthetic and cultural sensibility.

Jenkins, Henry.

"Applied Humanism: The Re:constructions Project." In *Focus: Teaching* 9/11. 43.2 (winter 2004): 91–95.

Kaplan, E. Ann.

"The State of the Field. Notes toward an Article." In *Focus: What Is Cinema? What Is Cinema Journal?* 43.3 (spring 2004): 85–88.

Keeton, Patricia.

"Reevaluating the 'Old' Cold War: A Dialectical Reading of Two 9/11 Narratives." In *Focus: The Media and the New Cold War*. 43.4 (summer 2004): 114–21.

Klein, Christina.

"*Crouching Tiger, Hidden Dragon*: A Diasporic Reading." 43.4 (summer 2004): 18–42.

This article proposes that Ang Lee's Chinese-language martial arts film, "*Crouching Tiger, Hidden Dragon*" be seen as a work of diasporic cinema. The essay explores how the film's material production and its aesthetic form have been shaped by Lee's ties to his Chinese homeland, to other members of the Chinese diaspora, and to the Hollywood films of his American homeland.

Kolker, Robert.

"The State of Things." In *Focus: What Is Cinema? What Is Cinema Journal?* 43.3 (spring 2004): 91–93.

Levine, Alison Murray.

"Projections of Rural Life: The Agricultural Film Initiative in France, 1919–39." 43.4 (summer 2004): 76–95.

In the 1920s, the French government funded a rural cinema campaign designed to educate farmers about progressive farming techniques and to combat the "rural exodus" to the cities. This program, which brought film to the French countryside, is an early example of the state use of film for social change.

Lewis, Jon.

"Parting Glances." In *Focus: What Is Cinema? What Is Cinema Journal?* 43.3 (spring 2004): 98–101.

Marciniak, Katarzyna.

"Transnational Anatomies of Exile and Abjection in Milcho Manchevski's *Before the Rain* (1994)." 43.1 (fall 2003): 63–84.

This essay considers the discourses of liminality and "national purity" in Milcho Manchevski's *Before the Rain* (1994) in the context of contemporary transnational exilic cinema. Through its

innovative narrative structure, the film self-consciously seeks to resist aestheticization and sublimation of abjection and mobilizes a critique of "authentic" citizenry.

McCarthy, Anna.

"The Limits of the Cold War Analogy." In *Focus: The Media and the New Cold War*. 43.4 (summer 2004): 121–25.

McGowan, Todd.

"Lost on Mulholland Drive: Navigating David Lynch's Panegyric to Hollywood." 43.2 (winter 2004): 67–89.

In *Mulholland Drive*, David Lynch creates a filmic divide between the experience of desire and the experience of fantasy, thereby revealing that, at the same time that it disguises the Real, fantasy also offers us a privileged path to it.

Nystrom, Derek.

"Hard Hats and Movie Brats: Auteurism and the Class Politics of the New Hollywood." 43.3 (spring 2004): 18–41.

This essay discusses auteurism as a professional-managerial class strategy, examining in particular the role of auteurism in battles over film production during the rise of the New Hollywood. Of particular interest are the class politics of two New Hollywood films: *Joe* and *Five Easy Pieces* (both 1970).

Projansky, Sarah.

"Teaching through Feelings and Personal Beliefs." In *Focus: Teaching 9/11*. 43.2 (winter 2004): 105–9.

Rich, B. Ruby.

"After the Fall: Cinema Studies Post-9/11." In *Focus: Teaching 9/11*. 43.2 (winter 2004): 109–15.

Riis, Johannes.

"Naturalist and Classical Styles in Early Sound Film Acting." 43.3 (spring 2004): 3–17.

Acting conventions entail specific ideas about emotions and their capacity to move the spectator. By combining a historical and a theoretical approach, this essay examines the sources and functions of expressiveness in acting in the early sound film period.

Russell, Catherine.

"New Media and Film History: Walter Benjamin and the Awakening of Cinema." In *Focus: What*

Is Cinema? What Is Cinema Journal? 43.3 (spring 2004): 81–85.

Schamus, James.

"Aesthetic Identities: A Response to Kenneth Chan and Christina Klein." 43.4 (summer 2004): 43–52.

Shanahan, Maureen G.

"Indeterminate and Inhuman: Georgette Leblanc in *L'Inhumaine* (1924)." 43.4 (summer 2004): 53–75.

L'Inhumaine (Marcel L'Herbier, 1924) permits multiple subversive readings and queer spectatorial positions as a result of Georgette Leblanc's interventions in the narrative, the film's misquoting of post-World War I heterosexual paradigms, and citations to gay, lesbian, and queer figures.

Sharrett, Christopher.

"9/11, The Useful Incident, and the Legacy of the Creel Committee." In *Focus: The Media and the New Cold War*. 43.4 (summer 2004): 125–31.

Spence, Louise.

"Teaching 9/11 and Why I'm Not Doing It Anymore." In *Focus: Teaching 9/11*. 43.2 (winter 2004): 100–104.

Spence, Louise, ed.

In *Focus: Teaching 9/11*. 43.2 (winter 2004): 90–127.

In *Focus: The Media and the New Cold War*. 43.4 (summer 2004): 96–136.

Thompson, Stacy.

"Punk Cinema." 43.2 (winter 2004): 47–66.

Despite the casual use to which the term "punk cinema" has been put since the inception of punk rock, the concept, as reimagined in this essay, denotes an identifiable aesthetic, bolstered by a correlative economics. Adherents of this model demand of cinema what punks have demanded of music—that it encourage production, in any medium. Punk cinema employs an open, writerly aesthetic, engages with history, and critiques its own commodification. It can be negatively defined as non-Hollywoodized, where a Hollywood aesthetic demands a closed, readerly text unconcerned with history and obfuscating its position within the relations of production. Punk films, such as *The Punk Rock Movie* (Don Letts, 1978) and *Rude Boy* (Jack Hazan, 1980), foreground

their conditions of production, which stand as material signifiers of the possibility of making music or film, participating in critique, or doing both at once.

Tomasulo, Frank P., ed.

In Focus: What Is Cinema? What Is *Cinema Journal*? 43.3 (spring 2004). 79–101.

Wallace, Michele Faith.

"The Good Lynching and *The Birth of a Nation*: Discourses and Aesthetics of Jim Crow." 43.1 (fall 2003): 85–104.

The Birth of a Nation (1915) is a landmark in the development of the feature film and in the history of American racial discourse in the Jim Crow period. This article proposes that the corrective

for our current perspective on *Birth of a Nation* is that we more thoroughly study how the techniques of feature film inscribe and underwrite dominant racial ideologies.

Wang, Shujen.

"Recontextualizing Copyright: Piracy, Hollywood, the State, and Globalization." 43.1 (fall 2003): 25–43.

Drawing on theories of the state, networks, and globalization, this article examines issues of transnational copyright governance. Also under examination are the role of the state in its relations with transnational trade and legal regimes, Hollywood's struggle in fighting piracy, and the impact of digital technology on the market.